

note the lack of adherence to standard two- and four-measure phrases and only occasional use of periods made of antecedent and consequent phrases. Phrases are found in a wide variety of lengths, with six measures approximately the maximum.

One of Parker’s best-known practices was to quote fragments of various melodies during improvisation. One that stands out in “Honey” is the quotation of “Am I Blue?” in measures 105–9.

ca. 194 (1:49)

(F) G-7 C7 B \flat G-7 C7 B \circ G-7 C7 F

Am I Blue? - - -

Parker’s solo during performance of “Honey,” Ex. 2

A particularly creative usage of the technique comes in measures 97–100, with a reference to “Honeysuckle Rose,” from which “Honey” takes its name. This quotation is not only significant melodically, but also harmonically. Parker creatively takes advantage of his lack of accompaniment to sequence the fragment at three additional pitch levels, implying a chain of ii-7-V7 chord substitutions.¹⁰ Art Tatum was considered a master of such harmonic asides, and Parker often heard Tatum perform in New York in 1939 (see chapter 1).

ca. 194 (1:38)

4 A G-7 C7 (A \flat -7) G-7 (D \flat 7) C7

Honeysuckle Rose

F \sharp -7 B7 F-7 B \flat 7)

G-7 C7 G-7 C7

1 2 4 3 5

Parker’s solo during performance of “Honey,” Ex. 3

Another chord substitution, this one involving a half-step relationship, can be found in the implied \flat VI7-V7 progression in measures 55–56. Immediately following (measures 57–58; Example 4), Parker